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ABSTRACT

A course presenting projects designed to foster invention and develop a sense of logical ordering is given. Performance objectives include: (1) The student will select ideas for development in an orderly manner; (2) The student will convey this message via an expository piece; (3) The student will select appropriate supportive elements to develop his position; and (4) The student will persuade his audience by using the most effective format. Course content deals with four types of written expression: exposition, persuasion, narration, and inquiry. (CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Language Arts: COMPOSITION 5114.64
5115.64
5116.64

CS 200 047

DIVISION OF INSTRUCTION • 1971

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COMPOSITION

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English

Written by Dorothy D. Williams
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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Miami, Florida 33132

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COURSE NUMBER

5114.64
5115.64
5116.64

COURSE TITLE: COMPOSITION

COURSE DESCRIPTION: Students will pursue projects designed to foster invention and develop a sense of logical ordering. They will demonstrate the techniques and characteristics of coherent composition through forms such as exposition, persuasion, narration, and inquiry.

I. PERFORMANCE OBJECTIVE

A. From his multiplicity of inner and outer experiences, the student will select ideas for development in an orderly manner.

B. Having logically ordered data for a selected idea, the student will convey this message via an expository piece.

C. Having determined his own opinion on a given issue, the student will select appropriate supportive elements to develop his position.

D. Having defined his audience, the student will persuade them by using the most effective format (editorial, essay, commercial, letter).

E. Using his primary and secondary experiences, the student will select from them ideas for development by narration.

F. Using his interests as a guide, the student will select a subject or question for investigation.

G. Having determined a topic of interest, the student will present the results of his investigation of it.

II. COURSE CONTENT

A. Rationale and introduction

"Reading maketh a full man, conference a ready man, and writing an exact man."

--Francis Bacon, from "Of Studies."

Bacon's quote epitomizes the three-phased emphasis of this course. Before an individual can form on paper words which convey his intent precisely, he must have an idea which he has given shape. Next to primary experience, reading provides a major avenue to invention.

Four specific types of written expression are dealt with here: exposition, persuasion, narration, and inquiry. In each section selections are suggested for students to read in order that they might develop inductively a sense of each type. Following this, students need to engage

in a variety of activities which permit them to generate ideas, to develop them, to give them shape and form, and to express them via one of the four types of written expression presented in this course.

Finally, students, conferring with one another and with the instructor, can "try out" their ideas and products. Via these reaction-arenas students should develop an ability to perceive strengths and weaknesses in others' work, and ultimately, they should be able to review and revise their own work.

B. Range of subject matter

1. Exposition

a. Factual essay
b. Précis
c. Business letter

2. Persuasion

a. Editorial
b. Polemical essay
c. Persuasive letter
d. Commercial

3. Narration

a. Personal and/or imaginative essay
b. Personal letter

4. Inquiry

a. Review and critique
b. Investigative paper

III. TEACHING STRATEGIES

A. From his multiplicity of inner and outer experiences, the student will select ideas for development in an orderly manner.

1. Have students compile a list of items, processes, or ideas which they could explain. They should select one or more of these and suggest possible subdivisions for each. Students might discover that one or more of their topics is too broad and that a subdivision of it would make a more suitable topic. After generating supporting ideas for a topic, students should arrange their points in a form (logical, chronological, cause and effect, contrast and/or comparison,

[illegible] related to the topic.

2. Have students use A Reading Approach to College Writing as a text. Some or all of the sections ("Making Effective Sentences," "Studying the Topic Sentence and the Paragraph," "Developing Through Comparison and Contrast," "Choosing the Right Word," "Reviewing Rhetorical Principles") could be used to reinforce expository writing techniques.

3. Have students read essays. Some are suggested below. Using these or others, they should identify and discuss elements which contribute to effective exposition. These elements are: accuracy of information, clarity of explanation, preciseness or word choice (diction), economy of language, arrangement of main and subordinate ideas, type of format development, and appeal of material (audience).

Kouwenhoven, John A. "What Is Jazz?" in Advanced Composition: A Book of Models for Writing.

Huff, Darrell. "How To Lie with Statistics" in Advanced Composition A Book of Models for Writing.

Hayakawa, S. I. "Words, Meanings, and Contexts" in Advanced Composition: A Book of Models for Writing.

Chase, Stuart. Power of Words. New York: Harcourt, Brace & World, Inc., 1954. (Cf. Lesson 18 "Organizing Exposition" in Composition: Models and Exercises 10.)

Wrenn, C. L. The English Language. London: Methuen Co. Ltd. (Cf. Lesson 18 "Organizing an Analysis" in Composition: Models and Exercises 11.)

Bernstein, Leonard. "What Makes Music American?" in Designs in Nonfiction.

Cary, Joyce. "The Mass Mind" in Man in the Expository Mode, 6.

Steffens, Lincoln. "Philadelphia: Corrupt and Contented" in The American Experience: Nonfiction.

Sidney, Sir Philip. "'The Defense of Poesy'" in The English Tradition: Nonfiction.

Krogh, August. "The Language of the Bees" in Studies in Nonfiction.

Ciardi, John. "How Does a Poem Mean?" in Studies in Nonfiction.

Davenport, John. "Slurvian Self-Taught" in The United States in Literature.

Barzun, Jacques. "On Baseball" in The United States in Literature.

B. Having logically ordered data for a selected idea, the student will convey this message via an expository piece.

1. Have students study "The Précis," pp. 416-423 in Warriner's English Grammar and Composition, 11 or pp. 422-432 in Warriner's English Grammar and Composition, Complete Course, and use Hood's Précis Writing Practice. They could do some of the exercises suggested and/or use selections suggested throughout this course or essays of their own choice for additional précis practice.

2. Play recorded speeches. Have students write a précis of one or more. Several record and tape titles follow:

   Great American Speeches
   Documents and Speeches of America
   Inauguration Addresses of the Presidents of the U. S.
   Lincoln's Speeches and Letters
   Cross of Gold: William Jennings Bryan

3. Have students generate situations which would require the writing of a business letter. Some suggestions follow:

   Refusal of an erroneous IBM billing.
   Complaint to a bagel company concerning the scantiness of the bagel and the oversized hole.
   Request for information about a product.
   Application to a college.
   Explanation of qualifications for a specific job.

4. Have students select a situation which would require the writing of a business letter. They should cite information which they would include in the letter, arrange these points for the desired emphasis and then write the letter which clearly and accurately conveys the writer's purpose. For specific exercises concerning business letter form see:

   Business English and Communication
   The Letters You Write
   English Grammar and Composition, 10, Chapter 15
   English Grammar and Composition, 11, Chapter 27
   English Grammar and Composition, Complete Course, Chapter 30

5. Have students clip a newspaper or a magazine advertisement and write a business letter requesting further information about it. They should attach the ad to their letter.

C. Having determined his own opinion on a given issue, the student will select appropriate supportive elements to develop his position.

1. Bombard students with TV commercials, taped radio commercials, newspaper and magazine commercials, and editorials. Have them inductively discover the persuasive techniques used. These may include glittering generality, name-calling, transfer, testimonial, plain-folks, card stacking, and band wagon.

2. Have students study newspaper, radio, and television editorials. They should compare editorials about a single topic within a given medium and then among the media.

3. Have students investigate and report on the editorial policy of the New York Times or the Christian Science Monitor by viewing these papers on microfilm.

4. Have students read editorials in a variety of magazines.

D. Having defined his audience, the student will persuade them by using the most effective format (editorial, essay, commercial, or letter).

1. Have students select a specific medium (TV, magazine, school paper, local radio station), choose a topic of current importance and interest, and write an editorial for presentation via that medium. Students who elect to do a TV editorial could videotape it.

2. Make a controversial statement. Ask students to write "agree" or "disagree" on a sheet of paper. They are then to write an editorial which presents the viewpoint opposite to the one they have taken.

3. Have students read and discuss polemical essays to determine the techniques of presenting a convincing argument. Some suggested essays follow:

Wylie, Philip. "Science Has Spoiled My Supper," in Advanced Composition: A Book of Models for Writing.

Newberger, Richard L. and Markham, Harley. "Outdoor Advertising: Two Points of View" in Advanced Composition: A Book of Models for Writing.

Mencken, H. L. "The Hope of Abolishing War" in Writing Prose: Techniques and Purposes.

Mawhinney, George. "Invasion from Mars" in Studies in Nonfiction.

Shaw, George Bernard. "Killing for Sport" in Man in the Expository Mode, 6.

Krutch, Joseph Wood. "Conservation is Not Enough" in Man in the Expository Mode, 4.

"Voices of Protest and Persuasion" in The English Tradition: Nonfiction.

Webster, Noah. "The Need for an American Dictionary" in The American Experience: Nonfiction.

Goodman, Linda. "Astronomical Influences" in Currents.

4. Have students read and discuss polemical (argumentative) essays appearing in magazines such as Harper's, Atlantic, and Ebony.

5. Have students read Philip Wylie's "Science Has Spoiled My Supper" in Advanced Composition: A Book of Models for Writing. They could then write an essay entitled, "Mr. Wylie, Science Has Improved My Supper."

6. Use the booklet, Reasoning and Argument, as a primary resource for stimulating activities and discussions of persuasive devices.

7. Have students assemble a persuasive picture essay.

8. Have students read comic strips to identify those which are designed to persuade. They should discuss how they persuade and identify the audience to which each appeals.

9. Have students design a cartoon or a comic strip to portray their viewpoint about a controversial topic.

10. Show students "persuaders" in action. Ask them to identify and discuss the charismatic qualities of the individuals and the stylistic and persuasive techniques they use. Use films such as "Classical Greece: Plato's Apology: The Life and Teaching of Socrates"; "Man of the Century: Churchill" (Parts 1 and 2); "Martin Luther King, Jr.: From Montgomery to Memphis"; "Death of a Dictator"; "Mao Tse-Tung"; "Adolph Hitler" (Parts 1 and 2); "Give Me Liberty"; "Minister of Hate"; or "The Rise of Adolph Hitler."

11. Have students use their imagination to project themselves back into time and present arguments to support topics such as "The Earth Is Flat" (pre-Columbus), "The Earth Is the Center of the Universe"

(pre-[illegible] or Patrick Henry and Thomas Jefferson Should Be Deprived of Their Rights as British Subjects."

12. Help students gain facility in detecting spurious logic and evidence. Sections 23-25 of Writing College Themes presents lucid explanations and some useful assignments.

13. Have students read or listen to editorials. Taped or live examples might be used. Ask them to select one with which they disagree. Have them write a letter to the editor, if the editorial appeared in a newspaper or a magazine, or to the station manager, if it was on radio or TV. The letter should present the opposing viewpoint.

14. Have students write a letter to a relative or a friend. They are to attempt to persuade the recipient of the letter to do something for the writer or to give him something. After these have been completed, collect and redistribute them. The "receiver" of a letter is to write one in return refusing the request by presenting logical arguments against it.

15. Have students view, listen to, or read commercials to discover the techniques used to influence opinions. Inductively, the students should infer that their lives are being molded by ad agencies. A discussion of their viewpoints might follow.

16. Have students invent a product and devise a campaign to promote it. A few "products" and "services" follow: a podiatrist for a centipede, a magnet for unmarfling hex signs, the popularization of newly-coined words: "to marfle," and "terouse." Using one of these or an original one, students are to write the commercial. This should include visuals, sound, and timing as well as the verbal message. A suggested format follows:

VISUAL	AUDIO	TIME

17. Have students analyze commercials for factors such as: age and sex market, seasonal promotions, ego-appealing devices, Puritan vestiges, emotional appeals, and ethnic stereotypes.

E. Using his primary and secondary experiences, the student will select from them ideas for development by narration.

1. Have students read a variety of personal and/or imaginative essays. To develop a sense of narration students should discuss the diversity of subject matter, the point of view, the structural arrangement of the incident, the tone and attitude of the piece, the specificity and uniqueness of example and detail, and the total impression derived from the whole. Some suggested narrative essays follows:

Twain, Mark. "from 'Old Times on the Mississippi'" in Composition of the Essay.

Thurber, James. "The Owl Who Was God" in Composition of the Essay.

Mansfield, Katherine. "Miss Brill" in Advanced Composition: A Book of Models for Writing.

Poe, Edgar Allan. "The House" in Writing Prose: Techniques and Purposes.

Theophrastus. "The Penurious Man" in Writing Prose: Techniques and Purposes.

Dickens, Charles. "Miss Murdstone" in Writing Prose: Techniques and Purposes.

Motley, John Lothrop. "Fire-Ships" in Writing Prose: Techniques and Purposes.

Leacock, Stephen. "A, B, and C: The Human Element in Mathematics" in Nonfiction II.

Kerr, Jean. "Letters of Protest I Never Sent" in Studies in Nonfiction.

Day, Clarence. "The Noblest Instrument" in Studies in Nonfiction.

Brown, Claude. "Manchild in the Promised Land" in Man in the Expository Mode, 3.

Thoreau, Henry David. "In Wildness Is the Preservation of the World" in Man in the Expository Mode, 4.

Lamb, Charles. "A Dissertation upon Roast Pig" in The English Tradition: Nonfiction.

Ellison, Ralph. "Living with Music" in The United States in Literature.

2. Give students well-known quotations for personal interpretation.

3. Have students select a subject of interest to them, determine a phase of it about which they are knowledgable, and develop the idea in the format of a personal or familiar essay.

4. Ask students to comment about the degree of personality conveyed by greeting cards and telegrams. Have them suggest situations for which these types of communication would be inadequate and/or inappropriate.

5. Tell students they have just received a stack of mail containing ten items. Three are fourth class advertisements, one is a bill, one is a magazine, one is a free soap sample, two are ads from loan companies, one is a letter from a friend, and one is a department store flyer. Ask students to arrange these in the order in which they would open them, explaining their reason(s) for doing so.

6. Have students investigate the value placed upon the personal correspondence of famous people.

7. Have students select one subject and use it as the basis for a series of letters to a variety of people.

   Example: subject--curfew
   people --grandmother
   city councilman
   boy friend (or girl friend)
   brother or sister in college

8. Have students read a number of published letters. A few suggested ones follow:

   Baldwin, James. "My Dungeon Shook: Letter to My Nephew" in Man in the Expository Mode, 4.

   Cleaver, Eldridge. "Prelude to Love--Three Letters" in Man in the Expository Mode, 5.

   "Letters from the Peace Corps" in Designs in Nonfiction.

   Franklin, Benjamin. "Three Letters" in The American Experience: Nonfiction.

   Frost, Robert. "On Poetry: Five Letters" in The American Experience: Nonfiction.

   Perkins, Maxwell. "A Letter on The Great Gatsby" in The American Experience: Nonfiction.

F. Using his interests as a guide, the student will select a subject or question for investigation.

1. Have students bring in samples of movie, TV, book, drama, opera, and concert reviews and critiques from current newspapers and magazines (Atlantic, Literary Cavalcade, Saturday Review). These could be used in a variety of ways. Students could compile a log of them; they could use them for presentation to their classmates on an opaque projector; or they could ditto them for class discussion. Students should analyze

these reviews to discover the parts of a critique, the length of each part, the reviewer's stance, and the completeness and accuracy of the review.

2. Have students use Writing College Themes, Developing Ideas, and/or Experiences in Writing to study the elements of a review.

3. Have students review a magazine article, a book, or a filmed or live performance. They should incorporate in their own review elements they have discovered in reviews written by professionals and pointers they have gleaned from the textbooks. An effective critique includes the following:

   a. Condensation of the original--to comprise approximately one-third of the review.
   b. Opinion of the reviewer--to comprise approximately two-thirds of the review.
   c. Style of the review.

      (1) Accuracy
      (2) Completeness
      (3) Conciseness
      (4) Clarity
      (5) Stance

         (a) Positive
         (b) Negative

4. Have students read "The Critical Essay: Society" and "The Critical Essay: Literature: in Advanced Composition: A Book of Models for Writing and work the exercises suggested.

5. Review library reference materials with students. This could be done by giving them a series of items to locate in a variety of reference books.

6. Acquaint students with the steps of scientific investigation.

7. Use Contemporary Composition acetates to introduce or review the investigative paper.

8. Refer students to books such as Warriner's English Grammar and Composition, 11, Developing Ideas, and Writing College Themes to have them learn or review the process of compiling an investigative paper.

G. Having determined a topic of interest, the student will present the results of his investigation of it.

problem or pose a question--preferably
of the student's own invention; if not, they may use one of the ones
suggested here or another suggested by the teacher. They should
become familiar with the aspects of their topic, limit it if necessary,
and learn how to collect information. Although some students will
benefit from actually writing the paper, others may benefit as much if
they accomplish all of the steps but the writing of the paper.

Cockroaches--Will They Survive Man?
Nader: Undercover Agent for the American Consumer
Willie Morris: Fraud or Genius?
Lies and the Scientific Method
Busing, Jobs and Women's Lib
The Unbinding of Barbers
Seeing Is Not Perceiving
Youth and Patriotism
Whitman and the Use of Metaphor

2. Arrange student-teacher conferences and student-student conferences throughout the course. These serve as a reaction-arena and are useful in the idea-generating process, in the development stage, and in the evaluation of the final product.

V. STUDENT RESOURCES

A. State-adopted textbooks

Composition: Models and Exercises Series. Harcourt, Brace & World, Inc.

Composition: Models and Exercises, Grade 10
Composition: Models and Exercises, Grade 11
Advanced Composition: A Book of Models for Writing

Literary Heritage Series. Macmillan.

Designs in Nonfiction
The American Experience: Nonfiction
The English Tradition: Nonfiction

Singer/Random House Literature Series.

Studies in Nonfiction
The Novel and Nonfiction
Modern Drama, Poetry and Essays
Poets and Critics

American Reads Series. Scott, Foresman & Co.

Exploring Life Through Literature

The United States in Literature
England in Literature
Business English and Communication
The Lively Art of Writing

Turner-Livingston Communication Series: Grade 10. Follett Educational Corporation.

The Letters You Write

B. Non-state-adopted supplementary materials

1. Textbooks

Solotaroff, Sarah, ed. Man in the Expository Mode, Books 1-6. Evanston, Illinois: McDougal, Littell & Co., 1970.

Warriner, John. English Grammar and Composition, 11. New York: Harcourt, Brace and Co., 1958.

Hood, Richard F. Precis Writing Practice. Cambridge, Massachusetts: Educators Publishing Service, Inc., 1967.

Cox, Martha, ed. A Reading Approach to College Writing. San Francisco, California: Chandler Publishing Co., 1966.

Warriner, John. English Grammar and Composition, 10. New York: Harcourt, Brace & Co., 1958.

Warriner, John. English Grammar and Composition, Complete Course. New York: Harcourt, Brace & World, Inc., 1961.

Schneider, John L. Reasoning and Argument. New York: Holt, Rinehart and Winston, Inc., 1967.

Doremus, Robert B. Writing College Themes. New York: Oxford University Press, 1960.

Hyde, Simeon Jr. and Brown, William H. Composition of the Essay. Reading, Massachusetts: Addison-Wesley Publishing Co., 1967.

Baum, Alice. Nonfiction II. New York: The Macmillan Co., 1962.

McKenzie, Belle and Olson, Helen F. Experiences in Writing. New York: The Macmillan Co., 1962.

2. References

Chase, Stuart. Power of Words. New York: Harcourt, Brace & World, Inc., 1954.

Wrenn, C. L. The English Language. London: Methuen & Co., Ltd.

Kane, Thomas and Peters, Leonard. Writing Prose: Techniques and Purposes. New York: Oxford University Press, 1959.

Minor, Delores, ed. Currents. New York: Harcourt, Brace Jovanovich, Inc., 1971.

3. Periodicals

Harper's
Atlantic Monthly
Ebony
Literary Cavalcade
Saturday Review

4. Media resources

See listing under Teacher Resources.

VI. TEACHER RESOURCES

A. Textbooks

See listing under Student Resources.

B. Professional books and periodicals

Shyte, William H., Jr., "The Language of Advertising," Fortune 46:98-101, (September 1952).

Chase, Stuart. Guides to Straight Thinking, with Thirteen Common Fallacies. New York: Harper & Row Publishers, 1956.

Flesch, Rudolph. The Art of Clear Thinking. New York: Harper & Row, 1951.

Thouless, Robert. How to Think Straight: The Techniques of Applying Logic Instead of Emotion. New York: Simon & Schuster, Inc., 1939.

Murphy, Mary Kay. "Propaganda - A Part of Students' Lives," English Journal 53:445-46, (September 1964).

C. Films

1-31195	"Classical Greece: Plato's Apology: The Life and Teaching of Socrates"
1-31002	"Man of the Century: Churchill" (Part 1)
1-31004	"Man of the Century: Churchill" (Part 2)
1-31873	"Martin Luther King, Jr.: from Montgomery to Memphis"
1-05190	"Death of a Dictator"
1-31554	"Mao Tse-Tung"
1-31571	"Adolph Hitler" (Part 1)
1-31572	"Adolph Hitler" (Part 2)
1-12762	"Give Me Liberty"
1-31040	"Minister of Hate"
1-31047	"The Rise of Adolph Hitler"
1-00308	"Propaganda Techniques"

D. Filmstrips

Revising the Composition. Eye Gate House, Inc., 2716 - 41 St. Avenue, Long Island City 1, New York, New York.

E. Audio tapes

3-20302	Cross of Gold: William Jennings Bryan
3-00138	Documents and Speeches of America, Vol. 2
3-20319	Speech in Action

F. Filmstrip/Record Sets

Fundamentals of Thinking. Educational Audio Visual, Inc., Pleasantville, New York, 10570.

G. Recordings

Great American Speeches. Caedman Records, Inc., 505 Eight Avenue, New York, New York, 10018.

Inaugural Addresses of the Presidents of the U. S. The Spoken Word, Inc., 10 East 39th Street, New York 16, New York.

Lincoln's Speeches and Letters. Spoken Arts, Inc., 95 Valley Road, New Rochelle, New York.

H. Transparencies

2-30059 Contemporary Composition: Unit 8, Lessons 16, 17, and 18: "The Personal Essay," A, B, and C.

2-30060 Contemporary Composition: Unit 9, Lessons 19 and 20: "The Informative Paper," A and B.

2-30061 Contemporary Composition: Unit 10, Lesson 21: "The Critical Paper."

2-30062 Contemporary Composition: Unit 11, Lessons 22 and 23: "The Research Paper," A and B.